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Song Before and Where
Are They Now?



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

record research

Feb. 1972

Issue 115

30c

RING BELLS!
SING SONGS!
Broadway Musicals
of the 1930's

(see page 2)



Scott Joplin in 1904



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AND THE RAGTIME ERA

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era fashioned
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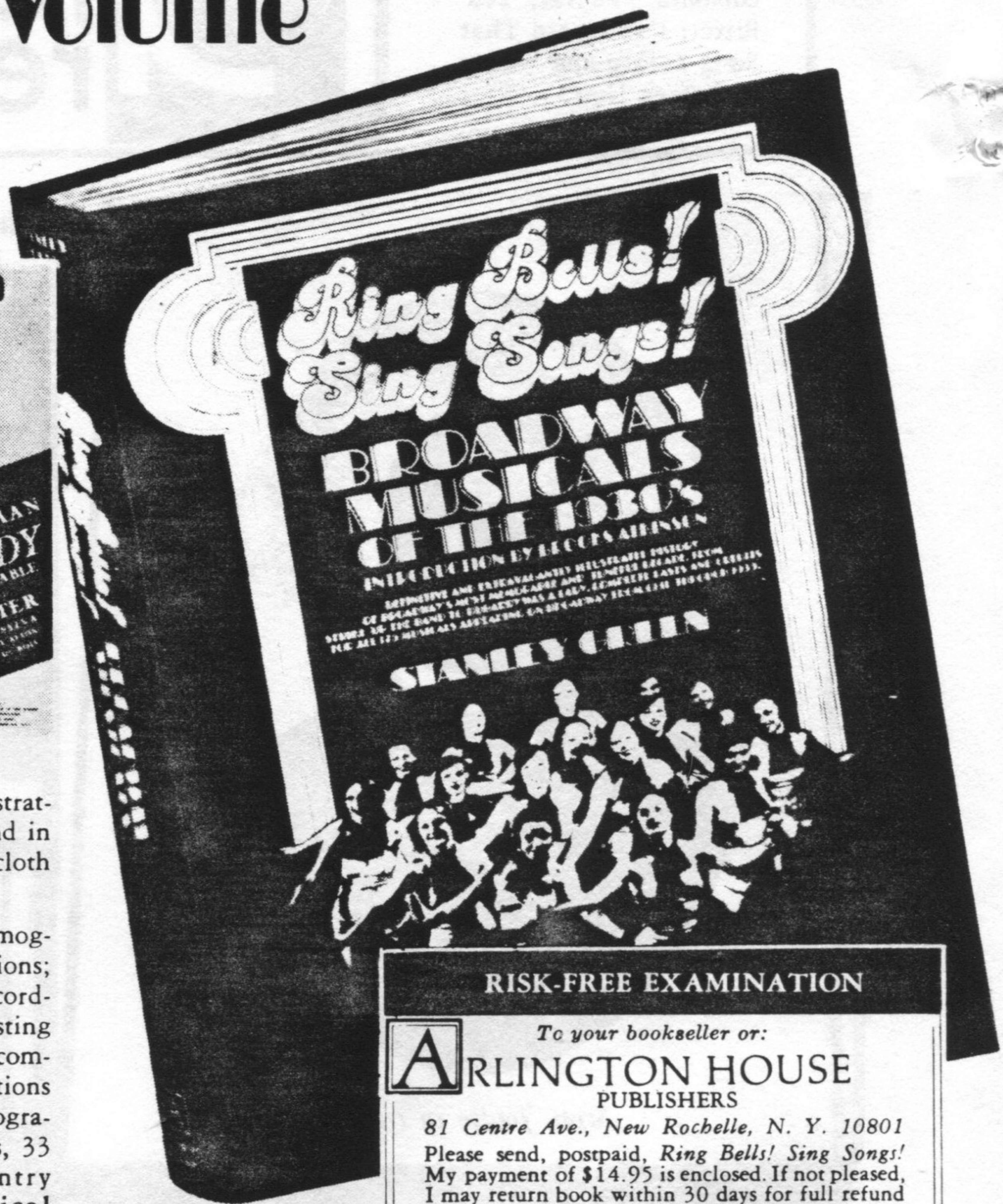
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This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly.

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ISSUE 9: Nashboro, Excello (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8,

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Program

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Mary Lou Williams, piano

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Four Excerpts from the Opera, *Treemonisha* (1911)

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Miss Christopher, Miss Dale, and Chorus

Barbara Christopher, soprano Dennis Moorman, accompanist

Clamma Dale, mezzo soprano Chorus

Robert Mosley, baritone

John Motley, conductor

This program has been made possible by the Margaret Fisher Fund.

Auditorium

Library & Museum of the Performing Arts

Friday, October 22, 1971

8:45 p.m.

SCOTT JOPLIN HAS ARISEN ...

reported by Len Kunstadt

On Friday evening, Oct. 22, 1971, at the Library & Museum of the Performing Arts at Lincoln Center in New York City RAGTIME reared its head in triumph and paid homage to its hero SCOTT JOPLIN with a most significant announcement of the publication of a 2-volume "The Collected Works of Scott Joplin", an auditorium presentation of his music, a gallery exhibition of his and other ragtime composers musical works followed by a reception.

After the introductory remarks about the forthcoming Scott Joplin publications there was a concert of his works. Before a full auditorium of invited personages Messrs. William Bolcom and Joshua Rifkin - and the great lady of the piano, Mary Lou Williams, played competent Joplin ragtime with Bolcom and Rifkin close to the scores and Mary Lou taking delightful liberties. Encores of Maple Leaf Rag were given by both Bolcom and Rifkin while Mary Lou encored with her own Joplin-styled Fandango. The trip into Joplin was further enhanced by a black company of 20 inspired artists recreating portions of Scott's opera "Treemonisha" with its catchy vocals, melodies and descriptive dance specialties. This was the "tour de force" success of the evening. The audience responded with standing ovations, so dramatic that there was an encore. Ironically, this acclaim for "Treemonisha" was not evident during Joplin's lifetime. He wrote this opera in the closing pages of his years and it was not well received. This disappointment, as history has written, further hastened

his failing mental and physical faculties and led to his death on April 1, 1917 just a few months before his 49th birthday. "Treemonisha" disappeared into the musical vault of obscure composition until it was given worthwhile notoriety in Rudi Blesh-Harriet Janis pioneer research work, "They All Played Ragtime". How many know that "Treemonisha" with a company of singers has been recorded by Sam and Ann Charters on their own "Portents" label in the mid-60's. (Sam and Ann! Is this LP still available??!! And where is Ann's own LP of Joplin's rags??) For a full report of who performed and what was played see the re-printed program. There was one personnel change in the "Treemonisha" company. Michael Gordon replaced Robert Moseley.

Some related news: Bolcom interprets Joplin on a current Nonesuch label. The same firm also has Rifkin recreating Joplin's rags. Biograph Records with the help of historian-music roll collector Mike Montgomery has transcribed a group of Joplin music rolls to LP. Up in Canada Tom Shea and Max Morath have recorded Joplin rags for the Ragtime Society's own custom label, Herwin Records from Glen Cove, N.Y. with a mania for Maple Leaf Rag have reissued 15 different performances (see Joe Klee's review in a following page). Knocky Parker's Joplin recreations on Audiophile is another effort which immediately comes to mind. There's more around if you want to search further. In these computer 70s Joplin and ragtime are coming to the fore!

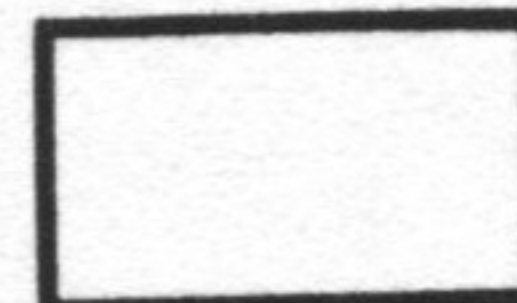
THE GALLERY: two flights up in the same building where the concert was held there was a historic exhibition of Joplin and other ragtime composers that captivated the eye and the imagination. Sheet music including many first editions and photos, encased in protective

(Continued on page 4)

Front cover photos (left): Scott Joplin classic photo, 1904 (courtesy Janis-Blesh); Scott Joplin headlining mural at the gallery exhibit. (right): Maestro Billy Taylor studying the Luckey Roberts and Arthur Marshall exhibits on gallery display; a company of singers performing Joplin's "Treemonisha" in the Library & Museum's auditorium; Mary Lou Williams passing pleasantries with recording-exec Nick Perls at the gallery reception. (all exhibit photos by Len Kunstadt).

RECORD RESEARCH

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SCOTT JOPLIN HAS ARISEN... (continued)

glass, lined the aisles. Begging your curiosity I'll list some of the goodies that were on display. There were the three known photos of Scott Joplin. Also his own score sheets of *Treemonisha* with pencil corrections by his own hand. There were picturesque sheet music covers of *Maple Leaf Rag*, *Original Rags*, *Sun Flower*, *Pineapple Rag*, *Reflection Rag*, *The Cascades*, *Gladiolus*, *Eugenia*, *The Entertainer*, *Peacherine Rag*, *Scott Joplin's New Rag*, *Sugar Cane*, *Heliotrope Bouquet* (co-authored by Chauvin), *A strenuous Life* and *The Sycamore Concert Rag*. Stark, Seminary and Rossiter were representative publishers of these works... There was one rare photo of the Musical Spillers for whom Joplin dedicated his *Entertainers Rag*. Perhaps Scott also dedicated his *Entertainer* to James Brown and his Mandolin club as an old score so indicated.

This ragtime exhibition also honored other composers with photos of these famous pioneers with representative sheet music covers of their efforts. They

showed the following:

- Tom Turpin: *Harlem Rag*, *Bowery Buck* and the *St. Louis Rag*
- Joe Lamb: *Contentment Rag*, *Top Liner Rag*, *Cleopatra Rag* and *Champagne Rag*
- Luckey Roberts: *Pork And Beans*, *Junk Man Rag* and *Music Box Rag*
- Arthur Marshall: *The Peach*, *Ham and Eggs*, *Kinklets*
- Eubie Blake (YES! HE WAS THERE IN PERSON!!) admiring his own *Chevy Chase* and *Bugle Call Rag* sheet music covers.
- Jelly Roll Morton: *Sweet Substitute* and *My Home*...
- Ben Harney: *You've Been a good Old Wagon*..., *Cake Walk In The Sky*
- James Scott: *Ophelia Rag*, *Quality Rag*, *Grace and Beauty* and *Frog Legs*

There were more photos and sheet music covers of Mike Bernard's *Lemon Drops*, Harry Cook's *Shovel Fish Rag*, Wm. Krell's *Mississippi Rag*, James Reese Europe's *Castle House Rag*, Euday Bowman's *12 Street Rag*, etc. etc. plus some pioneering early Negro music shows including a rare Joe Jordan-Alfred Anderson *Shoo Fly*

Regiment with Cole and Johnson pictured on its cover.

Credits for those who made this gallery exhibition possible were Mike Montgomery, Rudi Blesh, Alan Cary, John Ripley, David Hall, Samuel Sanders, Vera B. Lawrence, Arnold Caplan, Alfred J. Romary/Arts Ltd., Les Zeiger, Robert H. Evans/SUNY College and the Museum of Modern Art.

After the concert a reception was held at this same Gallery and one was privileged to meet many of the invited guests. There were Mike Montgomery, Dave Jasen, Mr. & Mrs. Arnold Caplan, Mr. & Mrs. Eubie Blake, Rudi Blesh, Alan Cary, Martin Williams, Billy Taylor, Dan Morgenstern, Nick Perls, John S. Wilson, Bill Russell, Frank Campbell, David Hall and Jeanne Bowden (Hammerstein archives), Miss Hudson (Schomburg Collection), Ed Taylor of the Harlem Cultural Council and many others.

For those of our readers who would like to acquaint or re-acquaint themselves with Joplin's personal history we reprint the capsul biog which also appeared in the program brochure.

The Composer

"What is scurrilously called ragtime is an invention that is here to stay. That is now conceded by all classes of musicians. That all publications masquerading under the name of ragtime are not the genuine article will be better known when these exercises are studied. That real ragtime of the higher class is rather difficult to play is a painful truth which most pianists have discovered. Syncopations are no indication of light or trashy music, and to shy bricks at 'hateful ragtime' no longer passes for musical culture. To assist players in giving the 'Joplin Rags' that weird and intoxicating effect intended by the composer is the object of this work." Scott Joplin, *The School of Ragtime* 1908

Ragtime, the musical phenomenon that swept the nation like wildfire in the late 1890s, created an impact probably not again equalled until the rock mania of our own time. Its immense popularity lasted only until the end of World War One, when it gave way to, or rather was absorbed by, jazz, but, in spite of a short life-span and its corruption by the commercial tune-smiths of Tin Pan Alley, the ragtime era produced some music of enduring value and at least one composer of unquestionable genius.

SCOTT JOPLIN, known as the "King of Ragtime," was a serious artist who elevated ragtime from a purely vernacular music of the honky-tonks and sporting houses to the status of a valid art form. With the current revival of interest in ragtime, and particularly in Joplin, his piano pieces, mostly neglected for the past fifty years, are now being equated with the short works in dance forms by Mozart, Chopin, Schubert, and Brahms. Although he observed the conventional formal restrictions of ragtime style, Joplin's creative flow of melodic, poetic, and rhythmic inspiration, and his meticulous and elegant workmanship, place him in a unique position, not only as a composer of superb ragtime, but as an important figure in the panorama of American music.



His Early Life

Born in post-Civil War Texarkana, Texas in 1868, Scott Joplin, a member of a musical family, taught himself as a child to improvise so remarkably on the piano that a German musician in the town volunteered to give him free lessons in piano and harmony, possibly contributing the basis for Joplin's lifelong commitment to education.

In his early teens, Joplin left home to become an itinerant pianist, playing in the red-light districts of towns in Texas, Louisiana, and the Mississippi Valley. By 1885 he had come to St Louis, then a furiously wide-open town, where the saloons,

gambling hells, and "parlors" rang with the raucous sounds of primitive ragtime (then called jig-piano—it was not officially to be called ragtime until 1897), played by the unique breed of Negro pianists that had sprung up, together with the new music. Joplin became a part of this world—indeed virtually the only world in which a black musician might function at the time.

The Beginnings of Ragtime

In 1894 Joplin settled in Sedalia, Missouri, where he continued his employment in the honky-tonks, but also he began the serious study of advanced harmony and composition, and in 1895 his first published works appeared, two rather sentimental songs. By 1897 he had composed his first important rag, published in 1899 as *Original Rags*. Later in 1899 came the epoch-making publication of *Maple Leaf Rag* (named after a favorite Sedalia resort, The Maple Leaf Club) by John Stark, a Sedalia music dealer and publisher. The phenomenal success of *Maple Leaf Rag*—it sold more than a million copies—marked a turning point in the lives of both men, who were to become close friends and successful colleagues for many years. It also changed the direction of American popular music. The ragtime craze was on.

Freed from financial pressures by *Maple Leaf* royalties, Joplin abandoned the honky-tonks. He married Belle Hayden in 1900 and moved to St Louis where, a quiet and serious man, he settled down to composition and teaching. From this time on, he turned out a succession of piano pieces—mostly rags, but also waltzes (some of them syncopated) and marches—that are extraordinary in their beauty, subtlety, and consistently exquisite craftsmanship. He also composed works in collaboration with gifted colleagues: Scott Hayden, Arthur Marshall, and Louis Chauvin.

Upon the unhappy termination of his marriage, he moved to New York in 1907. Billed as the "King of Ragtime," he toured in vaudeville, cut several piano rolls of his own works, and continued to compose memorable music. In 1909 he married Lottie Stokes and they settled permanently in New York, where Mrs Joplin ran a theatrical and musical boarding house while Joplin continued to compose and teach.

Music for the Theatre

Although primarily a composer for the piano, Joplin had long been thinking in terms of the music theatre. His first attempt at a "stage work," *The Ragtime Dance* published in 1902, is an extended song with choreography, in which the singer "calls the figures" while the dancers execute the steps indicated in the text. In 1903 his unpublished ragtime opera *A Guest of Honor* received one performance in St Louis; it was copyrighted the same year. The score disappeared shortly afterwards and has never been found.

Joplin's second opera *Treemonisha*, published at his own expense in 1911, represents both the ultimate aspiration and the tragedy of his life. Without doubt, he considered it his crowning achievement. Apart from being the first grand opera by a black American, this full-scale work in three acts is remarkable for the extraordinary quality of its folk-like music as well as its ragtime passages, and for Joplin's theme: that only through education would his people achieve their own salvation. In 1915 an informal run-through without staging at a small Harlem hall, with Joplin accompanying the singers at the piano, brought a disappointingly indifferent response from an uncomprehending audience. Nevertheless, he persisted in completing the orchestration, determined to see the opera produced. The orchestration, never published, was lost. The work still remains unproduced.

The New York Public Library Announces

The Americana Collection Music Series: No. I

The Collected Works of Scott Joplin

Two Volumes

Americana Collection Music Series

In the Americana Collection Music Series The New York Public Library will publish, in facsimile of first or earliest available editions, significant collections and anthologies selected from the great body of American music that was originally published during the 18th, 19th, and early 20th centuries. In drawing upon the extraordinary resources of its Music Division's Americana Collection, the Library will fill a serious gap in American historical publication, contributing the means for a wider awareness and understanding of our rich musical heritage, and making generally available for study and performance music that until now has been found chiefly in the reference collections of a few major libraries. The general editor for the series is Vera Brodsky Lawrence, editor of *The Piano Works of Louis Moreau Gottschalk* and the recent republication, in collected form, *The Wa-Wan Press*. She was formerly Editor and Administrator of Publications for the Ford Foundation-MENC Contemporary Music Project (CMP) Library. Richard Jackson, head of the Americana Collection, will act as editorial consultant.

No. I: The Collected Works of Scott Joplin

For its first publication in the Americana Collection Music Series, The New York Public Library offers *The Collected Works of Scott Joplin* in two volumes, to appear in October 1971. Joplin's works, originally published from 1895 to 1917, and mostly out of print, are made available for the first time in a collection of facsimiles of first editions, title pages included. *Silver Swan Rag*, recently discovered on a piano roll played by Joplin and attributed to him, is here included in its first known publication. Volume I, Works for Piano, contains 51 works: rags, marches, waltzes, pieces written in collaboration with other composers, and *The School of Ragtime*. Volume II, Works for Voice, includes the complete piano-vocal score of the three-act opera *Treemonisha*, three subsequently published revised excerpts from *Treemonisha*, and nine songs. The edition was prepared for publication by Vera Brodsky Lawrence with the aid of a grant from The Rockefeller Foundation. A new biographical and evaluative essay for each volume is supplied by Rudi Blesh, co-author, with Harriet Janis, of *They All Played Ragtime*. A special foreword to *Treemonisha* by Arna Bontemps, author of *Any Place but Here*, appears in Volume II.

Musical errata found in the original editions have been corrected. A comprehensive index, giving dates of copyrights and names of publishers, appears in each volume. Also included are a rollography and a discography of 78 rpm recordings of Joplin compositions.

The volumes, over three hundred pages each and 9 x 12 inches in size, are issued on acid-free paper, with durable cloth bindings designed to lie flat on a music rack.

The Collected Works of Scott Joplin

Volume I: Works for Piano

ISBN 0-87104-231-2

Volume II: Works for Voice

ISBN 0-87104-232-0

Library of Congress Catalog Card Number: 78-164697

SCOTT JOPLIN LIVES

THEY ALL PLAYED MAPLE LEAF RAG

- reviewed by Joe Klee

VARIOUS ARTISTS THEY ALL PLAYED MAPLE LEAF RAG HERWIN 401

Herwin Records, a young company with old ideas, has on their second record chosen to give us fifteen, count 'em, different versions of "Maple Leaf Rag." Yet there is not an authentic St. Louis piano rag version among them. To hear the tune in its original one must go to the source, a recording of Scott Joplin, the composer, made from a piano roll Biograph BLP 1006Q.

These recordings range from the banjo virtuosity of Vess Osman (1907) through the piano virtuosity of Eubie Blake record especially for this recording (1969). Actually the styles of the tricky Ossman and Octagenarian Blake are not as far apart as some others on this LP. The main oddities are a swing band version by Tommy Dorsey's Orchestra, the novelty approach of pianist Willie Eckstein and a rather characteristic piano solo by Earl Hines, with orchestral interjections. This is what programmer Dave Jasen was after, not simply to show how many ways the same tune can be played but how it has lasted through the years and the various styles of music. Here we have New Orleans Jazz (Jelly Roll Morton and Sidney Bechet). Three of the finer stride pianists are represented (Willie "The Lion" Smith, James P. Johnson and Eubie Blake). There are two extremely commercial recordings (Vess Ossman with Prince's Band and W. C. Handy's Orchestra). The aforementioned Hines and Dorsey cover the Swing era. Willie Eckstein is a novelty rag man. Then there are three later day masters of the art of revival (Paul Lingle, Hank Duncan and Don Ewell). Also in the class of dixieland revival could be listed the final selection by youngster Ralph Sutton, now with The World's Greatest Jazz Band, accompanied by Eddie Condon and his Nicksielanders.

Among most interesting moments is the comparison between pianist Hank Duncan as he romped and stomped with Bechet's New Orleans Feetwarmers in 1932 and his somewhat more subtle swing approach twelve years later with his own trio. There is also an example of Willie "The Lion" who almost re-wrote Joplin's piece harmonically in his version. Also there are two versions by Jelly Roll Morton, one supposedly in St. Louis style, the other the way he would have written it as New Orleans jazz. Any resemblance between Jelly's conception of what he heard in St. Louis rag playing and the real thing is virtually non-existent.

My four favorite versions run to Jelly's New Orleans offering, the sophisticated stride of the eudamonic Eubie Blake, the crudely recorded but beautifully played work of Paul Lingle and finally the Tommy Dorsey side if only for a chorus of the most exciting Bud Freeman tenor sax ever recorded.

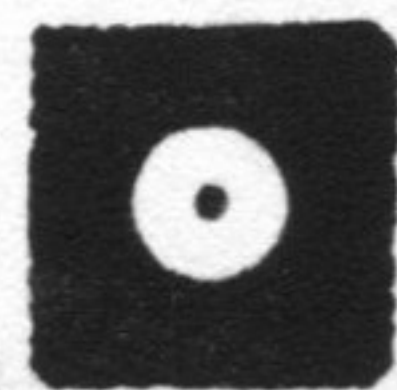
If Dave Jasen has any sins they are sins of omission rather than commission. It would have been fun to hear the lyrics which were added to this song after its initial popularity but as the only recording available was that of a later day crooner the omission is understandable. The closest thing to a good dance band beat on this record is the W. C. Handy which is actually a copyright infringement by Al Morton called "Fuzzy Wuzzy Rag." I fail to see how Guy Lombardo and his Twin Pianos could have missed this one but a conversation with Dave Jasen assured me that if it was in the Royal Canadians band book it was never commercially recorded. So it's about as complete and representative as one could wish for and Herwin 401 includes two recordings which have never been available to anyone anywhere before (Blake and Lingle).

It is too bad that the pianist whom I consider the leading living interpreter of ragtime music was not represented but his recording of "Maple Leaf Rag" will be coming out later this year on Blue Goose. And his name happens to be Dave Jasen.

COMING!

- FRED WARING ISSUE
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RECORD RESEARCH

I'VE HEARD THAT SONG BEFORE

(RR 98, 106, 107, 108, 109, 110, 113/4)

"Naughty Man and/or Rainy Nights" (RR110)

Comments from Walter C. Allen, Stanhope, N.J.

I was interested to read the comments on FLETCHER HENDERSON's recording of "NAUGHTY MAN" (RR110) Martin Williams says there were three versions recorded by Henderson and John Lewis has a wrong date for one of them.

The Vocalion version was recorded November 7, 1924 using Master 13953. The Columbia version was recorded on November 14, 1924 and has been reissued on a Pirate EP 501 and a 10-inch LP OFC 23 and I think on a recent 12-inch VJM LP. The third recording is very rare appearing only on Oriole 437 under Sam Hill's name and the estimated recording date is late November 1924.

The arrangements used on the Columbia and the Oriole are quite similar to each other but the solos are different. The Vocalion uses an entirely different arrangement in which the only solo is by Charlie Green on trombone. There is no sax or Armstrong solos. The Columbia and Oriole differ in that the sax solos on the Columbia are by Hawkins playing C melody sax but the corresponding solos on the Oriole are by Redman on alto.

THE FUNDAMENTAL QUESTION THAT JOHN ASKS AS TO WHICH CAME FIRST, ELLINGTON'S RAINY NIGHTS OR HENDERSON'S NAUGHTY MAN IS NOT READILY RESOLVED. The date of October 1926 which John Lewis accepts is demonstrated to be much too late for the following reasons:

1. A Triangle supplement dated January 1925 is in existence and lists as current releases Number 11441-50.
2. Ellington's RAINY NIGHTS was issued on 11437 which would make its probable release date December 1924.
3. This Triangle issue is a reissue of the original Blue-Disc pressing which had to have been released even earlier than that, so it would seem that the latest that RAINY NIGHTS could have been recorded would be October or November 1924 and possibly earlier. It would appear that the recording date of RAINY NIGHTS was slightly earlier than that of NAUGHTY MAN. If one tune was copied from the other recording, then the release date is more important than the recording date.

John Lewis thinks that one was probably based on the other recording; Martin Williams points out that the copied version could have been notated from a live performance and given a new name by the copier. In addition to either of these possibilities, there is a third one, namely that both versions could have been copied from a third source such as a production number in a show which was never published. There is even a fourth

possibility which has been known to occur very rarely, namely that two composers almost simultaneously created identical melodies without any common source or interchange of ideas.

(Ed. note: Att: John S. Lewis and others. The research data from W.C. Allen will more than likely answer your queries about the various versions of "Naughty Man" and its time relationship to the cloudy "Rainy Nights."

I H T S B (continued)

Boy In The Boat vs. Squeeze Me (RR 110)

data from Bo Esselins, Sundbyberg, Sweden

I have with great interest read the different contributions and comments on "I've heard that song before". Particularly one item has been haunting my mind and that has been Charlie Johnson's "Boy in the boat" versus Fats Waller's Squeeze me". To quote Donald Metcalf in RR 110: I cannot for the life of me hear any connection between the two tunes.

And so the other day I was listening to the German RCA LP "Washboard Rhythm Bands 1931-1933, vol. 2" (LPM 10 021). On this LP there's a "The boy in the boat" by Washboard Rhythm Boys with composer credits to Sam Fried. And there it was! "Squeeze me" that is!

More on the subject of IHTSB

"PERUNA" (re: RR110)

info. from John S. Lewis, Fort Worth, Texas

As for the inquiry by Donald Metcalf and Walter Mitchell of the source of Bob Crosby's "Peruna", Metcalf and Mitchell are correct. The tune (under that title) is the pep song for Southern Methodist University (of the Southwest Conference, to be pedantic; not Southwestern). Peruna is the name of the S.M.U. pony mascot, just as Bevo (a beer substitute used during prohibition) is the name given to the University of Texas mascot steer. I've always found the idea entertaining that these two substances have their names perpetuated that way. I'm sure most RR readers have never heard of either Peruna or Bevo.

Anyway, if Metcalf and Mitchell are thinking of Bob Crosby's Coral 78 disk, they should look at the label, which identifies S.M.U. The other side of the record has "Washington and Lee Swing", and clearly the intent was to offer jazz versions of various college songs. I own the disk, but I've got it stored away and I'm too lazy to dig it out and report the number. I imagine "Peruna" has been recorded and sold under that name for local alumni consumption, but I can't verify that since I am not an alumnus. The Crosby record is the only one I know under the title "Peruna" rather than "She'll Be Comin' Round the Mountain."

WHERE ARE THEY NOW?

By Frank Kelly

JOHN LENNON (of the defunct BEATLES) wrote songs (Summer of '71) for a BARBARA STREISAND album. Incidentally, the BEATLES were nuts to quarrel and break up - they had a most exceptional thing going for them and all the kids loved them and their music.

On the last nite of RUDOLPH BING's tenure as head of the Met Opera Co. - he had a major gala. He asked "BIRGIT NILSSON", Met. chirper - to sing an aria from "SALOME". He told her - "if you do this, I promise that my head will be on that tray." The Opera star replied, "That won't be necessary, MR. BING - my imagination will do that for me, as it has in the past." Incidentally, BING is loved, hated and feared by many of the Met. Opera Co. - it is reported.

MRS. LOUIS NIZER, wife of the well known attorney and writer - brooded about the loss (in Summer of '71) of her dear sister in an auto crash. - OTTO PREMINGER, the film dir. & ex-film acting heavy actor - thought he'd distract her, and he did - by signing her to a speaking part in the film he was making in Summer of 71, "SUCH GOOD FRIENDS". OTTO is another film power that's liked, feared and hated by performers whom he directs.

PAUL LUKAS, the veteran stage and film actor who died in Aug. 71 buzzed all the LUKAS' he found in the phone directory when he arrived in "FUN CITY" from his native Hungary. In Hungarian he asked - are you related to the LUKAS' of Kis Kun Dorozsoma. All said NO! A friend suggested that LUKAS buzz again (later date) and say I have money - my name is LUKAS - are we related. All said a loud YES!

LONDON has a topless lady (??) barber where all the musicians (with short hair) frequent to view her curves and not her small talk.

BOB SYLVESTER says the best obit on "SATCHMO" was in the Montreal Star written by Paul McKenna Davis. Incidentally, LOUIE was loved by everyone of all races & classes thruout the civilized World. He'll be deeply missed.

SWEDEN is proud of its scale of living. A person there has to work 7 mins to buy a loaf of bread (much larger than ours??), 21 mins for an lb. of butter, 30 hours for a suit of clothes, 105 hrs for a TV set, and 1400 hrs. for an automobile. The compulsory Swedish health insurance program pays 75% of the fee when a patient visits a doctor's office. Vital medicines are free, and the plan covers hospital treatment (as a bed patient? --or out patient??) for two years. For centuries Sweden hasn't engaged in a war - no heavy dope traffic or muggings there. Sweden appears to be an ideal country to move to. Maybe Stockholm is a real "Fun City".

TEX RITTER (cont'd from issue 108, 109, 111 & 112)

- This installment is a refinement of those Decca listings which appeared in previous issues. This material was recently supplied to me by Decca.

- Dick Toborg

Key
De (Decca), Ch (Champion), MW (Montgomery Ward), Pa (Panachord), X (Australian Decca)

Upon inquiry Milt Gabler of Decca supplied the following information: The Decca 39,000 series was recorded in New York City, the 60,000 series in Chicago, and the DLA series in Los Angeles. He supplied the recording dates listed above and also supplied the missing matrix numbers. HE STATED ONLY PUBLIC RESPONSE WOULD RESULT IN AN HISTORICAL REISSUE OF THIS VALUABLE MATERIAL. Their address is: Decca Records, 445 Park Ave., New York, N.Y. 10022.

TEX RITTER ON DECCA (Recorded 1935-1939)

Recording Date	Matrix Number	Title and Release Numbers
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1/21/35	39271	Sam Hall (De 5076) (Pa 25741)
N. Y.	39272	Get Along Little Dogies (Ch 45191)
2/5/35	39328	Thirty Three Years In Prison (De 5112)
N. Y.	39329	Lady Killing Cowboy (De 5076) (Pa 25741)
"	39330	I'm A Do Right Cowboy (De 5112) (Pa 25795)
"	39331	Bill The Barfly (De 5305) (Ch 45191) (Pa 25795) (X-1336)
11/16/35	60067	Nobody's Darling But Mine (De 12084)
Chi.	60068	My Brown Eyed Texas Rose (De 12084)
"	60069	Boots And Saddles (Pa 25802)
"	60070	The Oregon Trail (Pa 25802)

4/17/36	61057	Answer To Nobody's Darling But Mine (Ch 45197) (MW
Chi.	61061	A Melody From The Sky (De 5922) (Ch 45198) \8020)
4/20/36	61062	The Hills Of Old Wyoming (De 5922) (Ch 45198)
Chi.	61063	We'll Rest At The End Of The Trail (Ch 45197) (MW 8020)
12/2/36	DLA 645	High, Wide, And Handsome (De 5315) (X-1370)
L. A.	DLA 646	Headin' For The Rio Grande (De 5306) (MW 8032) (X-1341)
"	DLA 647	Out On The Lone Prairie (De 5305) (Pa 25954) (X-1336)
"	DLA 648	Arizona Days (De 5315) (X-1370)
"	DLA 649	My Sweet Chiquita (unissued)
"	DLA 650	Jail House Lament (De 5306) (MW 8032) (X-1341)
5/13/37	DLA 794	Hitting The Trail (De 5405) (Pa 25954) (X-1398)
L. A.	DLA 795	I'm A Natural Born Cowboy (De 5389) (X-1389)
"	DLA 797	Riding Down The Trail To Albuquerque (De 5405) (X-1397)
"	DLA 799	Down The Colorado Trail (De 5389) (X-1397)
5/15/37	DLA 796	Ride, Ride, Ride (X-1398)
5/17/37	DLA 798	Sing, Cowboy, Sing (X-1389)
1/4/39	DLA 1697	When It's Lamp Lighting Time In The Valley (De 5648)
L. A.	DLA 1698	Singin' In The Saddle (De 5639) (X-1738) \ (X-1738)
"	DLA 1699	Sundown On The Prairie (De 5648)
"	DLA 1700	Vive Tequilla (De 5639)

"JAZZ RECORDS - 1897 - 1942"

reviewed by Paul B. Sheatsley

In 1961 Brian Rust produced the first edition on his "Jazz Records, A-Z, 1897-1931", a loose-leaf volume which was the first jazz discography since Delaunay (1948) to make it all the way through the alphabet. A revised hard-cover version came out in 1962 and two years later a similar volume covered the 1932 to 1942 period, "A-Z". Despite minor errors and omissions, and a few major ones, these two books have stood as the most definitive discography of the period. Now we have a revision and expansion of the opus in two new volumes titled "Jazz Records, 1897-1942," "A-Kar" and "Kar-Z". They are handsomely bound in red, hard cover, and published by Storyville Publications in the same format as the revised (1969) edition of "Blues and Gospel Records, 1902-1942" by John Godrich and Robert M. W. Dixon. Among them, these three books now present the sum of what is known concerning all blues, gospel, jazz and "hot dance" records produced to the year 1942. They are an impressive tribute to the interest and help of collectors all over the world, and particularly to the dedication of the three major discographers who literally spent years out of their lives pulling all the details together.

Collectors who own either or both of the two earlier volumes of Rust should not assume that the new edition is simply a repackaging of the old in alphabetical order of artist for the whole period, rather than dividing the work at the year 1931 as formerly. Rust has given us much, much more. First, many artists are listed here who never appeared in a discography before: obscure territory bands that recorded for Gennett in the Twenties and early Thirties, such as Bernie Schultz, Bud Richie, Eddie Miles and Bob Deikman; swing bands like Joe Gumin and Jimmy Luverte who are almost completely unknown; Phil Baxter, long a favorite of many collectors but lost in Victor's 40,000 "hillbilly" series; and many others. Second, new sessions have been added to many discographies which were formerly quite selective, such as Fred Rich, Chick Bullock, Connie Boswell. The Broadway Bellhops are now fully listed, rather than just the session which included Bix. Third, the personnels are more complete and more accurate than ever before. Thus, important changes have been made in the personnel of Louis Armstrong's Sebastian New Cotton Club Orchestra reflecting recent research; similarly with Zach Whyte's Chocolate Beau Brummels, the Washboard Rhythm Boys' 1933 session for ARC (where the improbable personnel of Henry Allen, Clarence Profit, etc., is finally dropped) and, again, many others. Personnels are given for the first time for obscure bands like the Blackbirds of Paradise, Owen Fallon and His Californians, Jones' Paramount Charleston Four, etc. Hundreds of new master numbers have been added, new takes identified, and in some cases, such as the 1931-32 Armstrong sides that appeared on both Okeh and Columbia, what were formerly listed as different takes are now shown to be the same. Careful examination of the major artists' discographies, such as those of Armstrong, Ellington, Henderson, Morton, etc., will reveal a multitude of carefully considered changes, both major and minor, in identification of takes, corrections of personnel, etc.

To the specialist these emendations may not represent anything new, but to the general collector who hasn't the time (or the money) to keep up with the minutiae of record research through specialized discographies and periodicals, such information is welcome indeed. One can see in all this the influence of such researchers as Carl Kendziora and Perry Armagnac on the increased listings of the small labels of the Twenties, of the "Storyville team" on many improved personnels, Walt Allen on the Henderson discography, and of the specialized discographers on the Ellington, Morton and many big band listings.

As in the past, Rust has not attempted to list LP issues of the items in his book -- with one important exception. The LP is listed IF the title was recorded during the period covered BUT issued ONLY on LP. This policy permits the introduction of much valuable music which had previously been rejected by the recording company, or which appeared only on movie sound tracks or broadcast transcriptions, or which had been taped by collectors either from radio or live performances. The value of this material is illustrated by such examples as Red McKenzie's rejected sides for ARC in

October 1930, dubbed for LP issue by IAJRC and now known to include Goodman, Freeman, Hawkins, Waller and Condon; Jelly Roll Morton's July 1940 radio appearance, now the final item in his discography, which has been issued by the Pirate and Swaggie labels, and Clarence Williams tracks dubbed from transcriptions and issued by Jazz Panorama and VJM.

Rust's 1961 loose-leaf edition included virtually all blues artists known at the time, even providing the first-ever listing of Charlie Patton. The subsequent volumes "1897 to 1931" and "1932 to 1942" deleted all blues artists, presumably because these were, or soon would be, exhaustively covered by Godrich and Dixon's "Blues and Gospel Records." This commendably reduced the bulk of Rust's volumes and avoided duplication. On the other hand, the Johnny Dodds fan, for example, would have had no way of knowing from Rust (in the absence of cross-indexing) that Dodds could also be found on blues records by Blind Blake, Viola Bartlette and others. In the present edition, Rust has reconsidered and has listed many blues artists. He does not specify the criterion for inclusion or exclusion of blues artists, though in listing two Blind Blake sessions he notes that Blake "was usually accompanied by his own guitar, but on the following he was musically accompanied by recognized jazz musicians." Perhaps that is the key, but the decisions sometimes seem rather arbitrary. Thus, Butterbeans and Susie are listed in their entirety, as are Sara Martin, Bessie Smith, Ma Rainey and numerous others, even when the only accompanist is a Henderson, Williams, Heywood or other tepid piano. On the other hand, nothing by Big Bill or Washboard Sam is included, even though the accompaniment may include Herb Morand or Punch Miller and be hot as hell. Several hundred of the 1,968 pages of these two volumes could have been cut by omitting artists already documented in "Blues and Gospel Records." Still, one may argue that many jazz fans are interested in the "classic" blues singers, and their inclusion here will make it unnecessary for such persons, with no interest in gospel music or the self-accompanying "country" blues artists, to purchase the Godrich-Dixon book. The dilemma is probably unsolvable.

What has been omitted, if anything, from the earlier editions? As far as I can determine, very little--and that in two special categories: country and western music, and European jazz. The Light Crust Doughboys were completely listed in the 1932-1942 book, for example, and Bob Wills and His Texas Playboys were selectively listed; both are merely noted now and we are told they are "outside the scope of this work." European artists which appeared in the earlier volumes, but are left out here, are such as Aime Barelli, Jerry Meno and Charles Hary. I do not know the records, and probably few American collectors will be disappointed by their omission, though some of the personnels and titles invited interest. Reinhardt, Grappelly and friends are still fully listed, however, and the British jazz contribution has been greatly expanded over the earlier edition.

Special notice should be paid to the very useful index compiled by Mary Rust, Brian's paragon of a wife, to whom the entire work is dedicated. This index, which in itself runs 92 pages in double-column format, lists every name in the book, including the most obscure sidemen, together with the instruments they play and the pages on which their names can be found. Artists who have their own listings show the appropriate page numbers underlined, and all the other pages on which their names appear are also listed. This means that one can have an instant discography of almost any artist one chooses. One can simply look up Bunny Berigan or Fud Livingston, for example, and find reference to every known record on which they appear.

I do have two minor criticisms, which may reflect a mere personal point of view. Brian has tampered with tradition in two respects. First, he has revised certain standard label and instrument abbreviations. Thus, Victor is now "Vic" instead of "Vi", Decca is "Dec" instead of "De", etc. This is not objectionable, but to find "Mt" for Melotone instead of the familiar "Me", or "Bm" for Biltmore, is somewhat unsettling. Rust quite properly explains that "the prime function of an abbreviation is that it should convey the full word represented by it", but in this case why not "Mel" and "Bilt"? Similarly, the instrumental abbreviations are confusing, at least until one gets used to them. "Vocal" is now "v" (which could be confused with "violin", which is now "vn") instead of "vo" or "vcl"; steel guitar is the strange "stg", but electric guitar is the preferred "el-g." The

other change is in the listings of personnel themselves. We are all familiar with Louis Armstrong (cnt), Kid Ory (tbn), Johnny Dodds (cl), but the new format is: Louis Armstrong-c/Kid Ory-tb/Johnny Dodds-cl/. This arrangement seems more cluttered, especially in the listings of big bands, and may take some getting used to.

It is hard to find much fault with these splendid books, however, and they are heartily recommended to all serious collectors of ragtime, jazz, dance or swing records of any part of the period covered. The two volumes, totaling just under 2,000 pages, recently sold for \$30. One hopes that the decline of the U.S. dollar abroad and President Nixon's import surcharge will not price them completely out of reach of most American collectors.

PAUL B. SHEATSLEY

A new RR column
into the realm of modern jazz

MODERN EYES-ZING

by Bob Porter

1. About a year ago in Jazz Journal, Steve Voce had the last word in a controversy that has lasted some time. The music in question was issued here on Savoy MG 12152 and the album was titled CHARLIE PARKER--AN EVENING AT HOME. Of principal interest was the personnel--especially the tenor sax man--in Parker's group. There has been considerable speculation--Wardell Gray, Dexter Gordon, Gene Ammons were the most frequently mentioned. Voce opted for Budd Johnson. At this time, I'll try to set the record straight.

Earlier this year, DOWN BEAT ran an article on George Freeman, a fine Chicago guitarist currently featured with Gene Ammons' band. The article made reference to Freeman's participation on the Parker album but, maddeningly, offer no further information. Oddly enough, about five minutes after I had finished the article I got a phone call from George Freeman. Thus the full personnel for the LP is: Claude McLin, tenor sax; Charlie Parker, alto sax; Chris Anderson, piano; Freeman, guitar; Leroy Jackson, bass; Bruz Freeman, drums. Recorded at a dance in Chicago - 1948 or 1949.

2. I recently came across a 78 which may be the first record under Barney Kessel's name. What details I have are listed below but I'd like very much to hear from anyone with additional details:

BARNEY KESSEL HIS GUITAR AND ORCHESTRA

Barney Kessel, guitar, with unidentified small band. Claude Roberts, vcl.

K2501 THE DEVIL'S IN ME Vcl KAPPA RECORDS
K2504 YOU GO TO MY HEAD unnumbered

3. Veteran collectors are surely aware of many things that elude the hard working discographer and they are certainly aware of what's to follow but Jepsen in Jazz Records Vol. 2 page 365 lists a tentative personnel for Cozy Cole's second Guild session. The personnel as taken from the Guild label: Don Byas, tenor sax; Billy Taylor, piano; Tiny Grimes, guitar; Wm. Taylor, bass; Cozy Cole, drums. June Hawkins sings NIGHT WIND and WHY REGRET.

from editor LK:

About Bob Porter. This gentleman is the prestigious Prestige record exec. who has aided and developed many issues and reissues from the fine Prestige Jazz catalog. He has also inspired a remarkable label listing of practically every Prestige recording session from 1949 on. I have seen the draft and it's near publication date.

Incidentally if you would like to correspond with Bob - his address is 79 Lincoln Ave., Bergenfield, N.J. 07621.



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RR 96/97 79¢

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by Woody Bockers

Great tribute to a jazz giant
Facts! Human Interest!
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12201 - THE TUNE BLENDEES:
Oh Yes I Know (F.437C1)
Shoo-Shoo (F.438C1)

12202 - THE MIDNIGHTERS:
Stingy Little Thing (F.430-1)
Tell Them (F.432-1)

12203 - JIMMY TYLER ORCH.:
'Cause You're My Lover (F.1153-1)
Dream You Fool (F.1154-1)

12204 - THE PLATINERS: (F.434-1)
Maggie Doesn't Work Here Any More
Take Me Back (F.436-1)

12205 - THE MIDNIGHTERS:
Moonrise (F.257) "poss. label error??!"
She's The One (F.1139-2)
(Moonrise was done by Royals (12088)
and had master of F.257) Research!!

12206 - THE LAMPLIGHTERS:
I Wanna Know (F.1159-1)
Believe In Me (F.1160-1)

12207 - LUIS RIVIERA:
Tangerine (F.439-1)
Fat Stockin' (F.440-1)

12208 - GERALD WILSON:
Algerian Fantasy pt.1 (F.1143)
" " pt.2 (F.1144)

12209 - BILLY WARD And The Dominoes:
Can't Do Sixty No More (F.451-1)
If I Never Get To Heaven (F.453-1)

12210 - THE MIDNIGHTERS:
Ring-a-ling-ling (F.1166-1)
Ashamed Of Myself (F.1165-2)

12211 - LUIS RIVIERA:
Heavy Hips (F.445-1)
Ruby (F.448-1)

12212 - THE LAMPLIGHTERS:
Roll On (F.1161-1)
Love, Rock And Thrill (F.1162-1)

12213 - Not issued -

12214 - THE TINDERFOOTS:
Kissing Bug (F.457-2)
Watussi Wussi Wo (F.459-2)

12215 - LUIS RIVIERA:
Don't Take Your Love From Me (F.446-1)
Please Be Kind (F.449-1)

12216 - PRESTON LOVE ORCH.:
Boom-Diddy-Wa-Wa-Baby (F.462-1)
A Man Goin' Crazy (F.464-1)

12217 - HANK And SUGAR PIE *SUGAR PIE (Only)
Please Be True* (F.461-1)
I'm So Lonely (F.463-1)

12218 - BILLY WARD And His Dominoes:
Love Me Now Or Let Me Go (K.8463-2)
Cave Man (F.1126-1)

12219 - THE TENDERFOOTS:
My Confession (F.467)
Save Me Some Kisses (F.468)

12220 - THE MIDNIGHTERS:
Switchie, Witchie, Titchie (F.1163X1)
Why Are We Apart (F.1164-1)

12221 - LITTLE WILLIE LITTLEFIELD:
Jim Wilson Boogie (F.1111-1)
Sitting On The Curbstone (F.1112-1)

12222 - not issued -

12223 - CORA WOODS:
Rocks In Your Head (F.469-1)
I Don't Want To Cry (F.471-1)

12224 - THE MIDNIGHTERS:
Henry's Got Flat Feet (F.1171-1)
Whatevsver You Do (F.1167-2)

12225 - THE TENDERFOOTS:
I'm Yours Anyhow (F.465)
Those Golden Bells (F.466)

12226 - LUIS RIVIERA:
Bobby Sox (F.443-1)
Manhattan (F.444-1)

12227 - THE MIDNIGHTERS:
It's Love Baby (F.1172-1,2)
Looks Here (F.1170-1)

12228 - THE TENDERFOOTS:
Sindy (F.477-C2)
Sugar Ways (F.478-C2)

12229 - CORA WOODS:
Ooh La La (F.470-1)
Where Are You? (F.472-1)

12230 - THE MIDNIGHTERS: (see 12177)
Give It Up (F.400-1)
That Woman (F.1119X1)

12231 - THE CALIFORNIANS with Orch.:
My Angel (F.479-1)
Heavenly Ruby (F.481-1)

12232 - LITTLE ARTHUR MATTHEWS:
Someday Baby (F.480-)
I'm Gonna Whale You (F.481???)

12233 - THE PYRAMIDS:
Deep In My Heart For You (F.490-1)
And I Need You (F.491-1)

12234 - JIMMY TYLER ORCH.:
Fool 'Em Devil (F.1152)
Stardust (F.1155)

12235 - C. PAGE ORCH (Ernest Johns-vo)
Aline (F.492-1)
A Long, Long Time (F.493-1)
(Ed. note: Who plays Kazoo on above?)

12236 - MEL WILLIAMS:
Lonely Heart (F.487-1)
Soldier Boy (F.494-1)

12237 - THE SHEIKS:
So Fine (F.488)
Sentimental Heart (F.489)

12238 - THE CATS:
I Don't Care No More (F.500-1)
After I Gave You My Heart (F.501-1)

12239 - THE FOUR INTERNES:
It's All Right Now (F.1177-1)
I'm Troubled (F.1178-1)

12240 - THE MIDNIGHTERS:
Rock And Roll Wedding (F.1173-1)
That House On The Hill (F.1174-1)

12241 - MEL WILLIAMS:
Send Me A Picture Baby (F.495)
Little School Girl (F.502)

12242 - THE LAMPLIGHTERS:
Hug A Little, Kiss A Little (F.505 X1)
Don't Make It So Good (F.508-1)

12243 - THE MIDNIGHTERS:
Don't Change Your Pretty Ways (F.1168)
We'll Never Meet Again (F.1169)

12244 - THE PLATINERS:
You Made Me Cry (F.417)
Only You (And You Alone) (F.419)

12245 - MEL WILLIAMS & Gerald Wilson Orch
Come Early, Stay Late (F.1179-1)
Hurry Home To Me (F.1180-1)

12246 - JIMMY NOLEN:
I Can't Stand You No More (F.1181-1)
You've Been Goofing (F.1182-1)

12247 - THE FOUR INTERNES:
See The Sign Of Judgement (F.1175-1)
Let's Go To Jesus (F.1176-1)

12248 - THE CATS:
Get Gone (F.498-1)
You're So Nice (F.499-1)

12249 - THE DIKES:
Don't Leave Poor Me (F.1188-1)
Light Me Up (F.1187-1)

EDISONIA

Local

Phonograph Companies (1890-93)

- Comp. by Ray Wile

A vast field for
EXPLORATORY RESEARCH

A provisional Listing of the Local Phonograph Companies (1890-1893) compiled from the Proceedings of the National Phonograph Association by Raymond R. Wile, Queens College

The accompanying listing represents the first modern attempt to list the components of the phonograph industry as they existed in the early 1890's. The existence of THE PROCEEDINGS OF THE NATIONAL PHONOGRAPH ASSOCIATION made the compilation possible.

The association was not consistent in its listings and not all members attended every meeting. The meeting for 1892 was particularly valuable for the listing in that it did contain a partial directory. The dates in parenthesis indicate the years in which the information was found.

When a group of names is separated from a main listing there is no indication as to the position of the individual in the company.

The information containing the Metropolitan merger, the sales rights of Holland Bros. and a few other details were found in documents at the EDISON HISTORIC NATIONAL SITE. The kindness of that staff in making the PROCEEDINGS and the pertinent documents available is greatly appreciated and acknowledged with profound THANKS.

LISTING of NATIONAL COMPANIES and additional information as received or discovered will appear in part 2.

Alabama Phonograph Co. (1890)
Anniston, Alabama
Mr. Charles A. Cheever, Pres.

Central Nebraska Phonograph Co. (1890)
Kearney, Nebraska
E. A. Benson, Director

Chicago Central Phonograph Co. (1890-1893)
801 and 804 Home Insurance Building (1890)
Chicago, Ill.
Charles L. Raymond, Pres. (1892)
Ernest A. Hamill, Vice Pres. (1892)
John H. Dwight, Sec. & Treas. (1892)
George B. Holt, Gen'l Manager (1890)
Walter S. Gray, Manager (1892-93)

Directors
C. L. Hutchinson (1892)
F. S. James (1892)
J. C. Black (1892)
E. A. Benson (1890, 92-93)
Charles Dickinson (1890-93)
115 Kinzie Street (1891)
E. A. Hamill (1892)
Charles L. Raymond (1892)

Colorado and Utah Phonograph Co. (1890)
Denver, Colo.
S. W. Cantril, Manager
John Barber, Asst. Manager

Columbia Phonograph Co. (1890-93)
627 E Street NW (1890)
Washington, D. C.
Edward D. Easton, Pres. (1890-93)
William Herbert Smith, Vice Pres. (1891-92)
R. F. Cromelin, Sec. (1890-93)
William Herbert Smith, Treas. (1890, 92)

Directors
E. D. Easton (1892)
Chapin Brown (1892)
Wm. H. Smith (1892)
Benjamin Durfee (1892)
Charles E. Ridenour (1892)

Eastern Pennsylvania Phonograph Co. (1890-93)
180 South Fourth Street (1890)
Philadelphia, Pa.
E. P. Wallace, Pres. (1892-93)
James O. Clephane, Sec. (1890-93)
16 S. 3rd Street (1892)
Edwin P. Graham, Treas. (1892)

Directors
E. P. Wallace (1892-93)
E. T. Postlethwait (1892)
James O. Clephane (1890-93)
George H. McFadden (1892)

Florida Phonograph Co. (1890)
Jacksonville, Florida
J. C. Clarkson, Superintendent

Georgia Phonograph Co. (1890-92)
43 Walton Street (1890)
Atlanta, Georgia
J. C. Clarkson, Superintendent (1890)
F. Wohlgenuth, Gen'l Manager (1891-92)

Iowa Phonograph Co. (1890-93)
Sioux City, Iowa
W. P. Manley, Pres. (1892)
A. C. Brackenbush, Vice Pres. (1892)
Whitfield Stinson, Sec. (1890, 92-93)
Edward P. Stone, Treas. (1892)
G. A. Beach, Manager (1892)

Directors
W. P. Manley (1892)
Edward P. Stone (1892)
Whitfield Stinson (1892)
A. S. Garretson (1892)
F. W. Little (1892)
A. C. Brackenbush (1892)
E. A. Benson (1890-93)
Omaha, Nebraska (1891)

Kansas Phonograph Co. (1890-93)
Topeka, Kansas
George E. Tewkesbury, Pres. (1890); Gen'l Man. (1892-3)
S. S. Ott, Pres. (1891-92); Gen'l Man. (1892-93)
A. B. Poole, Sec. & Treas. (1892)

Kentucky Phonograph Co. (1890-93)
Louisville, Kentucky
J. R. Kincaid, Pres. (1891)
R. C. Kincaid, Pres. (1892)
Geo. W. Grant, Gen. Man. (1891); Sec. & Treas. (1892)
Geo. W. Seymour, Gen'l Man. (1892)

Directors
L. Leonard (1892)
R. C. Kincaid (1892)
W. H. Simmons (1892)
Chas. H. Gardner (1892)
George W. Grant (1892)
E. Galatti (1892)
George W. Seymour (1892-93)

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